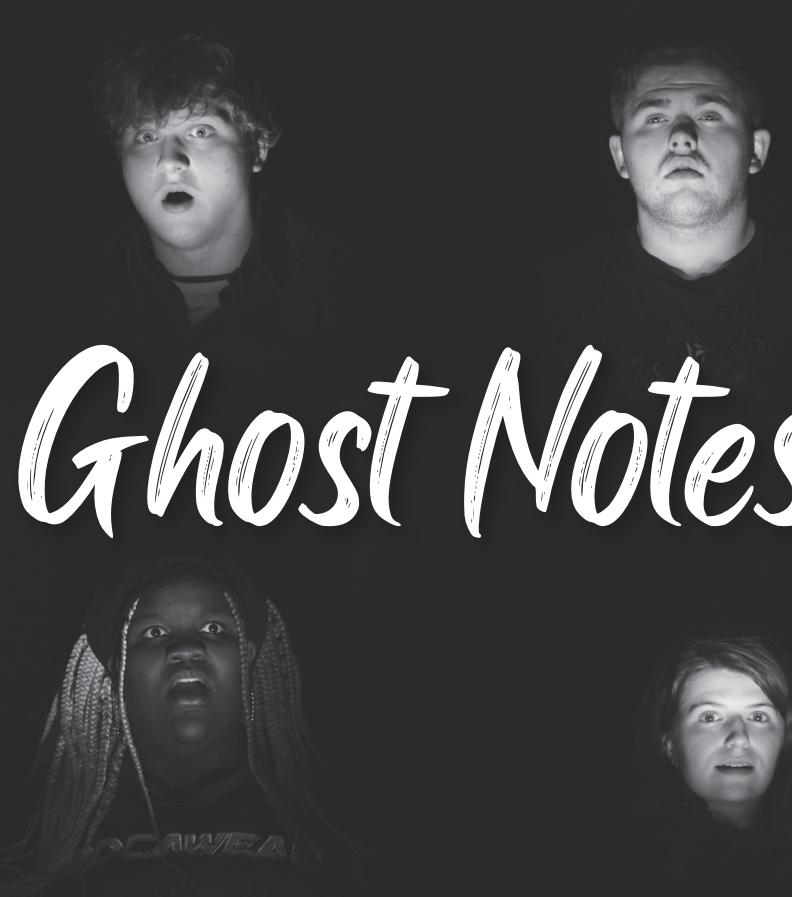


THE DEPARTMENT OF MUSIC, THEATRE AND DANCE PRESENTS



# Ghost Notes

FEATURING JEFFREY TODD, BARITONE; DANIELLE CUMMING, GUITAR;  
ERIC SHUSTER, PERCUSSION; AND MEMBERS OF THE SALISBURY  
UNIVERSITY PERCUSSION ENSEMBLE

WORKS BY GEORGE CRUMB, CAROLYN CHEN AND WALLY GUNN  
CURATED BY ERIC SHUSTER

**Friday, October 28, 2022**  
Fulton Hall, Black Box Theatre  
7:30 p.m.

**Salisbury**  
UNIVERSITY  
Make Tomorrow Yours

# PROGRAM

## GHOST NOTES

*Adagio* (2009) ..... Carolyn Chen (b. 1983)

SU Percussion Ensemble

*Book of Hours* (2022) ..... Wally Gunn (b. 1971)

Eric Shuster, percussion

*The Ghosts of Alhambra* (2008) ..... George Crumb (1929 - 2022)

1. *Alba* (Dawn)
2. *Las Seis Cuerdas* (The Six Strings)
3. *Danza* (Dance)
4. *Paisaje* (Landscape)
5. *Ay!*
6. *Malagueña*
7. *Memento*

Jeffrey Todd, baritone; Danielle Cumming, guitar; Eric Shuster, percussion

*In loving memory*

Niamh Shortt (January 26, 1984 - August 8, 2022)



## PROGRAM NOTES

**Carolyn Chen** is a Los Angeles-based composer whose work reconfigures the everyday to retune habits of our ears through sound, text, light and movement. Her work ***Adagio*** directs the gradual shifting of facial expressions while listening to the second (slow) movement of Anton Bruckner's Symphony No. 7. Chen earned a Ph.D. in music from University of California - San Diego, an M.A. in modern thought and literature, and a B.A. in music from Stanford University, with an honors thesis on free improvisation and radical politics. The Salisbury University Percussion Ensemble previously performed her 'incidental play to a music' *Hamlet* and in 2018 commissioned her to write *Good Work*. - CC / ES

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In the last two years, many people found themselves spending extended periods of time at home, working or not working, perhaps alone, and trying to find ways of marking time as one day blurred into the next. These times of isolation can be difficult, and I began to wonder how others throughout history have handled solitude and silence. In the monastic traditions of Western Europe, monks utilized the *Book of Hours*, which would guide them through each day with prayers drawn from the Psalms of the Old Testament. I wondered if I could create a piece of music that somehow emulated that marking of time. I scoured the Psalms, collecting phrases that showed lyricism or vivid imagery, then used a cut-up technique to reassemble the words and create a secular poem of my own. The structure fell into eight stanzas that served as analogs to the eight canonical hours of Lauds, Prime, Terce, Sext, Nones, Vespers, Compline, and Matins, from the moment of waking before dawn to the last minutes of the day before sleep. The poem is a meditation on the passing of time and alludes to the inner trials and triumphs that we regularly experience on a quotidian scale. **[Book of Hours]** was commissioned by my dear friend Eric Shuster, and the piece was written specifically for him; I wanted to make use of his remarkable talents for rendering text sonorously as a speaker ... and for bringing music to life with sensitivity as a percussionist. – WG

watchmen waketh but in vain  
for the terror by night  
dragons and all deeps  
all creeping things  
yea at midnight I will rise  
neither slumber nor sleep  
set a watch, be wise  
to sit up late

from the rising of the sun  
all the days of thy life  
whiter than the snow  
thy treasure hid  
whatsoever pass through  
all the ends of the earth  
in the south the streams  
it shall be well

in the uttermost parts  
of the seas, of the earth  
compass thee around  
mountains about  
to the excellent whom  
yea above fine gold  
behold wondrous things

and wondrous works  
and the creatures of the field  
every thing that hath breath  
cover thee with feathers  
flee as a bird  
lo, we found it in the wood  
not a word in my tongue  
of a language strange  
a two-edged sword

dash thy foot against a stone  
they labor in vain  
weary with my groans  
my bones are vexed  
whatsoever will he do  
a tempest shall rain  
vapors ascend  
footsteps slip

the beginning of wisdom  
all the fire and brimstone  
days are as a shadow  
petitions made  
I will set him in his safety  
sweeter even than honey

it shall be a kindness  
we are escaped  
here I dwell I desire it  
in the secret places  
in the lurking places  
our low estate  
eyes from tears be delivered  
fear make my flesh trembleth  
go down into silence  
for they speak not

let the firmament be  
hast delivered my soul  
all ye stars of light  
that are at ease  
giveth his beloved sleep  
were the heavens made thine  
make my bed to swim  
like them that dream

**Text by Wally Gunn**

# PROGRAM

Pulitzer prize winner and recently departed composer **George Crumb** (1929-2022) is one of the most frequently performed composers in today's musical world. Crumb's music often juxtaposes contrasting musical styles, ranging from music of the western art-music tradition, to hymns and folk music, to non-Western musics. Many of Crumb's works include programmatic, symbolic, mystical and theatrical elements, which are often reflected in his beautiful and meticulously notated scores. In *The Ghosts of Alhambra* (Spanish Songbook I), Crumb once again returns to the rich imagery of Federico García Lorca, who had previously served as the source for some of his most famous works, including *Ancient Voices of Children*. *Ghosts of Alhambra* was composed for the Crazy Jane Trio: Patrick Mason, baritone; David Starobin, guitar; and Daniel Druckman, percussion. GC / ES

Poetry by Federico García Lorca, from *Poema del Cante Jondo* ("Poem of the Deep Song")

English translations:

*Dawn and Ay!* by Robert Nasatir

*The Six Strings, Landscape, Malagueña and Memento* by Cola Franzen

*Dance* by Christopher Maurer

## 1. Alba

¡Campanas de Córdoba  
en la madrugada!  
¡Campanas de amanecer  
en Granada!  
Os sienten todas las muchachas.  
Las niñas de España,  
de pie menudo  
y temblorosas faldas,  
que han llenado de luces  
las encrucijadas.  
¡Oh campanas de Córdoba  
en la madrugada!  
¡Y oh campanas de amanecer  
en Granada!

## 2. Las Seis Cuerdas

La guitarra  
hace llorar a los sueños.  
El sollozo de las almas  
perdidas  
se escapa por su boca  
redonda.  
Y como la tarántula,  
teje una gran estrella  
para cazar suspiros,  
que flotan en su negro  
aljibe de madera.

## 1. Dawn

Bells of Córdoba  
in the early hours!  
Bells of dawn  
in Granada!  
They hear you, all the girls.  
Young girls of Spain  
with tiny feet  
and trembling skirts  
who've filled the crossroads  
with lights.  
Oh, bells of Córdoba  
in the early hours!  
And oh, bells of dawn  
in Granada!

## 2. The Six Strings

The guitar  
makes dreams weep.  
The sobs of lost  
souls  
escape through its round  
mouth.  
And like the tarantula  
it weaves a large star  
to trap the sighs  
floating in its black  
wooden cistern.

### **3. Danza**

En la noche del huerto,  
seis gitanas  
vestidas de blanco  
bailan.

En la noche del huerto,  
coronadas  
con rosas de papel  
y biznagas.

En la noche del huerto,  
sus dientes de nácar  
escriben la sombra  
Quemada.

Y en la noche del huerto  
sus sombras se alargan  
y llegan hasta el cielo  
moradas.

### **4. Paisaje**

El campo  
de olivos  
se abre y se cierra  
como un abanico.  
Sobre el olivar  
hay un cielo hundido  
y una lluvia oscura  
de luceros fríos.  
Tiembla junco y penumbra  
a la orilla del río.  
Se riza el aire gris.  
Los olivos  
están cargados  
de gritos.  
Una bandada  
de pájaros cautivos,  
que mueven sus larguísimas  
colas en lo sombrío.

### **5. ¡Ay!**

El grito deja en el viento  
una sombra de ciprés.

(Dejadme en este  
campo llorando.)

### **3. Dance**

In the night of the garden,  
six gypsy women  
dance  
in white.

In the night of the garden,  
crowned  
with paper roses  
and jasmine.

In the night of the garden,  
their teeth-mother-of-pearl-  
inscribe the burnt  
darkness.

And in the night of the garden,  
their shadows grow long  
and purple  
as they reach the sky.

### **4. Landscape**

The field  
of olive trees  
opens and closes  
like a fan.  
Above the olive grove  
a foundering sky  
and a dark rain  
of cold stars.  
Bullrush and penumbra tremble  
at the river's edge.  
The gray air ripples.  
The olive trees  
are laden  
with cries.  
A flock  
of captive birds  
moving their long long  
tails in the gloom.

### **5. Ay!**

The shout leaves a cypress shadow  
on the wind.

(Leave me in this field  
crying.)

# PROGRAM

Todo se ha roto en el mundo.  
No queda más que el silencio.

(Dejadme en este campo  
llorando.)

El horizonte sin luz  
está mordido de hogueras.

(Ya os he dicho que me dejéis  
en este campo  
llorando.)

## 6. Malagueña

La muerte  
entra y sale  
de la taberna.

Pasan caballos negros  
y gente siniestra  
por los hondos caminos  
de la guitarra.

Y hay un olor a sal  
y a sangre de hembra  
en los nardos febres  
de la marina.

La muerte  
entra y sale,  
y sale y entra  
la muerte  
de la taberna.

## 7. Memento

Cuando yo me muera,  
enterradme con mi guitarra  
bajo la arena.

Cuando yo me muera,  
entre los naranjos  
y la hierbabuena.

Cuando yo me muera,  
enterradme, si queréis,  
en una veleta.  
¡Cuando yo me muera!

Everything has broken in the world.  
Nothing but silence remains.

(Leave me in this field  
crying.)

The lightless horizon  
is bitten by bonfires.

(I have already told you to leave me  
in this field  
crying.)

## 6. Malagueña

Death  
goes in and out  
of the tavern.

Black horses  
and sinister people  
pass along the sunken roads  
of the guitar.

There's an odor of salt  
and female blood  
in the feverish spikenard  
along the shore.

Death  
goes in and out,  
out and in  
of the tavern goes  
death.

## 7. Memento

Whenever I die,  
bury me with my guitar  
beneath the sand.

Whenever I die,  
among orange trees  
and mint.

Whenever I die,  
bury me if you wish  
in a weathervane.  
Whenever I die!

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## PERFORMERS



**Jeffrey Todd** (SU '19), baritone, is a native of Salisbury, MD, and a recent graduate of the University of Kentucky with an M.M. in vocal performance. His performances have been described as rich and arresting, earning him top awards at the NATS National Auditions in 2016, 2017 and 2019. Todd has portrayed roles such as Pilate in *Jesus Christ Superstar*, Javert in concert performances of *Les Misérables*, Bob in Menotti's *The Old Maid and the Thief*, Reverend Hale in *The Crucible*, and most recently, Marcello in *La Bohème*. In addition to performance, Todd was guest voice faculty at the Kentucky Governor's School of the Arts in 2022 and is a teaching assistant at the University of Kentucky, where he currently pursues a D.M.A. in vocal performance as well as an M.M. in electroacoustic composition.



Classical guitarist **Danielle Cumming** is a celebrated performer and teacher. She is head of the Guitar Studies Program at Salisbury University and is artistic director of Marlow Guitar International, a concert and education outreach series in Washington, DC. Originally from Canada, Cumming holds a master's degree from the University of Toronto and a doctorate from McGill University, both in guitar performance. Cumming performs most frequently with tenor and SU colleague John Wesley Wright in the duo North Meets South, with repertoire from Spain to spirituals. She recently has completed a sabbatical during which she explored spirituals and the Underground Railroad, from Maryland to Ontario, and wrote musical arrangements of spirituals for voice and guitar. Cumming is endorsed by D'Addario guitar strings.



**Eric Shuster** is a musician and educator based on the Eastern Shore of Maryland. A percussionist by training, he regularly collaborates with composers and artists to create new work, sometimes projects that exist between music, theatre, dance and visual art. He has performed with several ensembles, including Tambor Fantasma and Steady State, and he has participated in the Transplanted Roots Symposium (San Diego), Colón Contemporáneo series (Buenos Aires) and Bang on a Can Summer Festival (North Adams, MA). Shuster is currently a lecturer of music at Salisbury University, where he has served since 2011. He is head of the Percussion Studies Program and teaches additional courses in music history, music theory and music technology. Shuster is also artistic director of the annual Salisbury Percussion Festival and co-director of Friday Drums, an annual cooperative with the University of Maryland, Baltimore County (UMBC) Percussion Ensemble. He holds degrees from Louisiana State University (M.M.) and Kutztown University (B.A.).

The **Salisbury University Percussion Ensemble**, directed by Eric Shuster, presents new, classic and underperformed works for percussion in the spirit of the genre's experimental roots in 1930s and 1940s America. The ensemble, made up of music majors and non-majors, has a tradition of collaborating with faculty, students and guest artists in the creation of new pieces and has been featured at the Percussive Arts Society MD/DE Day of Percussion. In addition to their semi-annual "Evening of Percussion" programs, the ensemble co-presents an annual Friday Drums concert with the UMBC Percussion Ensemble and appears regularly for New Music Salisbury events. The ensemble was formed in 2012 to celebrate the 100th birthday of avant-garde composer and early percussion innovator John Cage. The current members of the ensemble are David Bohenick, Eric Gehl, Lilandra Hayes, Camille Jones, Chris Lankford and Ryan Minton.

# ACKNOWLEDGEMENTS

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